

Expanded Contact List
Over 75 Places to Begin Your Job Search
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1991

Communications Graduates

JOB GUIDE

About the Guide

Welcome to the "1991 Communications Graduates Job Guide." It is the intention of this guide to give you an overview on looking for a job in the highly competitive communications industry. The guide is published as a public service by members of the communications industry to give entry level job seekers insight into this year's job market and tips to help improve their job searching techniques. We hope you find this guide useful.

- **KEITH MUELLER:**
"You've Just Graduated With a Degree in Communications, Now What?"
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"Moving Up the Ladder of Success."
- **GLENN GUTMACHER:**
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- **DIANA WEYNAND:**
"Scoops... Deadlines... Breaking Stories... A Career in Television News."
- **ANDY CARPEL:**
"Everything You Need to Know About Finding a Job in Broadcasting, But Were Afraid to Ask."

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You've Just Graduated With A Degree in Communications, Now What?

By Keith Mueller
President, JOBPHONE

Congratulations! You've just completed sixteen years of school, four years at the college radio and TV station, a terrific internship where you learned a lot, plus you've got a great voice. Look out NBC, another one of the 44,000 1991 communication graduates is looking for a job.

Yes, 44,000 graduating communications students. Can the industry absorb that many new recruits.

Nope!

For the same reasons you decided to major in communications, so did 44,000 others last year and the year before that, and before that. The industry can not absorb that many entry level positions. For one reason, there aren't that many total jobs in the industry to begin with.

For example: the three major networks employ about 2,000 people each, that's 6,000 people total. There are only 1,100 commercial TV stations, average employment about 30 each, that's 33,000 and about 9,350 radio stations with an average of 15 employees each, that's 140,250. Add another 20,000 people in cable networks, freelance and in ancillary areas, the total number of people employed in commercial broadcasting is about 200,000.

Our communications schools graduate enough students to replace the entire industry every five years. Obviously, that doesn't happen.

So now what?

Well, let's look on the bright side. First of all, it always has been and always will be a tough job market. Let's face it, it's a fun, creative, powerful industry that once the bug bites, every other job option just doesn't look as appealing. A lot of people want to be in the industry and that's a fact. If you wanted to make money and have security you would have been an actuary.

Second and more inspiring, there are (contrary to some popular beliefs) many job openings available, but in certain areas and locations in the business. The industry is in dire need of two job types. One is maintenance engineers. If you can fix equipment, you can write your own ticket in any market. Second is Account Executives. Just out of school, you'd have a tough time breaking into the top 10 markets, either radio or TV, but after that, if you can sell, stations, and I mean all of them, want to hear from you. In addition, sales is the only way to top management (GM, President). If you want your career to expand past cutting spots, think sales.

Now, if you're like most communications graduates, you are not interested in maintenance or sales (hence the number of openings) and are interested in production or on-air work. Welcome to the tough job market. However, it's not as

tough as it seems if you are willing to sacrifice:
a) location and b) salary.

The New York and Los Angeles area are tough job markets and the other top 10 markets don't have as much work in them so they're even worse.

If you are willing to move to small markets, there are jobs ... one's you'll actually enjoy doing (as opposed to being a secretary at the networks). However, the salaries won't be great and winter in North Dakota can be tough, but remember, it's not forever. You're trying to gain experience and the better jobs in better locations will only come after you pay your dues. Remember, the people who will be hiring you out of your first job paid their dues and expect you to do the same.

If you want to work in broadcasting, it can and will happen if:

- You make it your number one priority and sacrifice all other social commitments (I know this sounds crazy but, if you are not willing to sacrifice, there is someone out there who will and they will get the job).
- Try to work into areas that need personnel. If you can fix or sell, you've got a job for life. If you want to work in front of the camera or produce creative material, you're only as good as long as someone else likes your face or your reel.

Finally, Don't give up! Too many graduates spent four years preparing for their broadcasting careers and after three to six months of rejection or hating their first job, pack it in and sell copy machines. Don't do it! It is a great business

to be in but nothing great comes easy. If you're good, truly good, someone, somewhere can use your talents. Go find them!

The 1991 Communications Graduates Job Guide is published as an industry service by:

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P.O. Box 5048
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429 E. Patrick St.
Frederick, MD 21701
(1-800-238-4300)

Weynard Training International
22048 Sherman Way, Suite 212
Canoga Park, CA 91303
(818-992-4481)

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Box 1955
Brown University
Providence, RI 02912
(401-863-2225)

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Keith Mueller, editor
(714-721-9280)

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Those Amazing Job Applications

By Ron Alridge

Editor and Publisher, Electronic Media Magazine

We have a staff vacancy at ELECTRONIC MEDIA, so I've recently been spending a fair amount of time pouring over resumes that have been sent to me as a result of "help wanted" ads that we've placed. It is a process that never ceases to produce some amazing results.

I'm amazed, for example, by the guy who ignored a "no phone calls, please" message in our ad and called nevertheless, saying something like this: "I'm sorry to call when you asked for no calls, but I'm much too busy to waste my time mailing resumes to employers who aren't going to pay me enough money. So how much would this job pay?"

I promise not to waste any more of that applicant's time if he won't waste any more of mine.

Then there was another would-be employee who took advantage of my easy access telephone policy (I've written about that before, you may recall) and insisted that I be pulled out of a staff meeting to take her call. I halted the meeting, picked up the phone and answered her questions. The questions could have waited. She should have, too.

Some cover letters contained misspellings of my name. It happens a lot, so my ego is used to it, but it did leave me wondering how careful and detail-minded those applicants might be.

Likewise, I wasn't impressed by resumes that appeared to have been published (in great number, no doubt) by Dr. Slick's House of Gloss. I mean, if an applicant can't prepare his own resume, what can he do? And what's he trying to hide under all those coats of shellac?

One of our recent applicants listed membership on a college cheerleading squad as a qualification worthy of note. ("Give me an E, give me an M"? I don't think so.) Another applied for a job other than the one we were trying to fill. Still another presumptuously informed me that she would be calling soon to

arrange for an interview.

The handwritten envelopes left me cold; I guess I figure anyone who really wants a job on a newspaper should somehow find a typewriter or a PC or some other tool of the trade.

Other candidates for quick rejection were those whose resumes failed to include important information, such as educational background. An oversight? A shortcoming? An effort to deceive? I don't know, but any would be negative.

It is true that the applicant who began her letter by emphatically proclaiming that my search for the right person was over clearly caught my eye. But it is also true that I will read all the letters from all the applicants who respond to our ad, so her letter would have served her better had it engaged my mind, which it did not.

Fortunately, we also heard from a number of people who didn't manage to shoot themselves in the foot. I fully expect to find the right person. But I'll be careful.

People are the key to any organization, including our own. Hiring good people is one of our management's most important duties. Likewise, few mistakes are more damaging and painful than hiring the wrong person.

Therefore, employers who can be picky are picky. They screen carefully. They look for people who are skilled, honest, hard-working and dependable. The best (and picky employers can and do demand the best) will have a good eye for detail, anticipate well, communicate clearly and get along well with others.

In the applicant-screening process, anything that suggests shortcomings in any of these areas is likely to trigger rejection. It's a reminder that seems especially timely now, as the ranks of job-seekers are swollen by throngs of new graduates and the resume blizzard is especially intense.

SCOOPS...DEADLINES...BREAKING STORIES... A CAREER IN TELEVISION NEWS

By Diana Weynand, President, Weynand Training International

What do "Monday Night Football," "Good Morning America," "60 Minutes," "Entertainment Tonight," "The Evening News," and virtually dozens of other network, cable, and local television programs have in common? They all use the skills of men and women trained to be camera operators and editors.

Being a news cameraperson or editor is one of the more exciting jobs in television. You could be transmitting live pictures of the Superbowl, or taping an on-the-spot news story, or editing the raw footage together to give the program its rhythm and life. You could work hand-in-hand with program producers, news correspondents, and news anchors around the world.

Just recently, television programmers across the country have discovered the mass appeal and low cost of "reality" shows, programs such as "Hard Copy," "Cops," "A Current Affair," etc., as well as daily talk shows, or shows devoted to cooking, home repair, oil painting, even jewelry making. All of these programs and dozens more like them all across America must be staffed by qualified camera operators and editors.

It's hard to make the transition from school to the real world. A key to our training courses, which can be a perfect extension of the education you've just received, is that our courses emphasize and recreate the actual work environment.

WTI, the professional videotape industry's leader in technical training for the past decade, has developed two new courses for people interested specifically in pursuing careers as ENG camera operators or news editors.

Previous training is not necessary to take the courses. Each course starts with the basics and builds from there. Both our camera course and our editing course are designed to give each student up to the minute skills.

WTI's ENG Camera operations course trains participants to operate and set up the ENG Beta camera package. The course offers hands-on experience in the operation of the camera and peripheral equipment used in the typical Beta package. Areas covered include shot composition, lighting for day and night shoots, ensuring good audio quality, shooting reporter stand-ups and interviews, covering action stories, working with reporters and producers, and working competitively in the field. Participants are out in the field shooting news stories. They are working in the streets and bringing back all the components necessary for a story to be edited and put together.

The News Editing course prepares students to edit news and magazine material. The course teaches students to operate equipment, cut a voice over and sound bites, and prepare an entire news package, including narration and music. The aesthetic of editing is also covered in the course as they relate to principles, techniques, and standard news practices. Because the course is taught by working news editors, the actual atmosphere is recreated.

Each student will cut material shot by participants in WTI's ENG Camera Operations course as well as receive a copy of WTI's "News Editing Workbook," a comprehensive overview of the practice and principles of news editing.

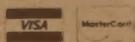
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THERE IS NEVER A FEE TO LIST A JOB OPENING.

Everything You Need to Know About Finding a Job in Broadcasting, But Were Afraid to Ask

By Andy Carpel, President, Carpel Video

Finding a job in television or radio can be difficult or easy, it depends on what you want to do. If you want to sell radio or television time, and stations are willing to train you, invest money in you and support you, if you work persistently. It's fairly easy to get one of these jobs. If you're interested in becoming an engineer, then it is necessary to get the proper training, either in high school, college, or vocational schools specializing in electronics. These jobs, depending on whether they are unionized or not, can pay pretty well. Their hours, unfortunately, are usually not very good. Job security, though, is high, so it's something to consider. Many frustrated creative types, people who want to be writers directors, producers, or even talent, wind up as engineers, and have satisfying and happy lives.

If you feel you're right for the creative end of it, think about it. Try to look at yourself honestly. Solicit the opinions of others. Do you have talent? Do you look right? Do you sound right for radio? People generally will tell you things that will flatter you, but you want to try to get some real honest criticism. Don't be crushed if some of the feedback is negative. If you believe in yourself, then you can make adjustments to your delivery, and appearance, and still pursue the kind of career you want.

The most important thing is to be persis-

tent in your search for a job. It's the only way to really get your chance. Finding a position in Broadcasting is like doing the Cha-Cha. It's a multi step process. In the Cha-Cha, it's 1-2-Cha-Cha-Cha, in finding a job, you call on the phone, send a letter and a resume, and then make a follow-up phone call. Learn to accept impersonal rejection. If there are 300 people applying for one job, 299 of those people are going to have to be told "NO". The ones who keep continuing to apply, making themselves available for interviews, sending out resume tapes, are the ones who are going to get a job.

It's best to find a job through a personal contact that you may have. If you have a relative who owns or works at a broadcasting system, use that contact. You may think it's wrong to give yourself an unfair advantage, but you're going to need every advantage you can get to find a job. Many students have parents or relatives who are big advertisers, through their businesses. That will get you an interview. The executive interviewing you will pay closer attention to you, if they know there is some financial incentive. It may not fit in with your moral structure, to get a job through contacts, but rest easy. If you cannot perform your job they will fire you! You have to make it on your own, and many people get their opportunities through luck and fate, not necessarily their talent. It's impossible for a job interviewer to determine your

talent, your creativity, your ability, in a one hour interview, or from a 20 minute resume tape. The true test is once you get the job, whether you can handle it. So get a job anyway you can. Keep a job with ability.

The first step before going out and hunting your job down would be to get your resume together. If necessary, get a friend to help you so you can sit and analyze the different things that you've done. List every related job, no matter how seemingly unimportant or insignificant. Even if they are in the field of engineering or audio-visuals, anything that might be related to a broadcasting career. Hobbies are another area to emphasize. If you have a big record collection, if you're interested in movies, if you're an avid current events follower, mention it in your resume.

The resume is basically a ticket to get you in the door. Job experience is important, but for entry level, it's just one of the many hoops that you have to jump through to get that first interview. I don't believe the personnel offices at television or radio stations scrutinize resumes too closely. They know that for an entry level job that person is not loaded with experience, but the resume should show your common sense. It should not be page after page of unrelated activities. The resume should be very neat and clean with plenty of border space. It should be high quality paper, neatly typed copies taken to a printer, not copied. It should show you can play by the rules. Your resume should look professional.

In most cases for many creative jobs, you will need an audition reel. A tape, either video or audio, displaying your talent and achievements. Even if your experience is simply in a College station, send the best example of your work. This is the only way that an executive is going to be able to tell what you look like, or sound like in a program situation. It is

wise to keep a copy of everything you have ever done and at the proper time to connect those bits together in a brief pleasing manner to make an audition reel.

If you're looking for a television job, a 3/4" is what most TV stations are looking for. If you're looking for radio, an audio-cassette or reel to reel. Most entry level applicants don't have audition reels. If you have one, you'll be one leg up on most of the other applicants.

The tapes can be anywhere from 5 to 20 minutes long, although the shorter, the better. It has been my experience that Broadcasting Executives will not look at a tape longer than 5 minutes. Your best stuff should be at the beginning. Each piece should be brief, to show as many different exposures as possible. If you only have one good piece, use it all. If you're the anchor person at your college Broadcasting station, then make the most of it. Use different stories, show yourself under different circumstances. Title and graphics are not necessary. It should move quickly. It should be choppy, with a bit here and a piece there. Executives are going to make a snap decision about you and should see you in as many different situations as possible.

After you've sent your resume and tape, make a call about a week after you think they've received it. Make sure they've looked at it. Then ask them about the open job. If you send out an audition reel and you want it back, it's worth making at least one phone call to try and get it back. The trouble is, you don't want to risk offending a prospective employer by demanding your video tape back. Know when to quit. Most prospective employers will return your audition reel as a matter of course, but if you sent it to a company that cannot find it or will not return it, do not get nasty. They may be the ones seriously considering you for a job. Go figure!

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COMPUTERIZED VIDEOTAPE EDITING - page 211

"...EDLs are referred to at times as being clean or dirty. You want your EDL to be clean before you go to conform or assemble your master material in the on-line process..."

VIDEOTAPE OPERATIONS - page 117

"...Once the black and white levels are set, look for the control that is labeled Chroma Level or Master Equalization. Adjust it so that the yellow chip or bar has its top edge at 100 units..."

POST PRODUCTION PROCESS - page 70

"...Once an image has been run through a DVE, it can then be moved in one of three directions. These directions are referred to as axes of movement..."

NEWS EDITING WORKBOOK - page 68

"...You should erase the video past the pad of the reporter standing just in case the tail end of the shot appears on the screen. Anything left on the tape could end up airing on the evening news broadcast..."

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MOVING UP THE LADDER OF SUCCESS

By Shirley Craig

Vice President, Weynand Training International

All right. So you have that college degree in film, television, communications, journalism, or media arts. You have your graduation certificate and you've finally finished the education your parents have worried over and you have struggled through. Now comes the hard part... finding a job. And then the next hard part... moving up.

You have dreams of becoming an editor, a director, a somebody in the field of television production. So how do you start? Well, oftentimes you'll end up with a job that you didn't even know existed. Even more often, you'll end up with an entry level job that hardly seems worth all those years of burning the midnight oil to get your degree. But don't lose hope because starting out on the lowest level of the ladder is often the opportunity that, combined with your own interests and enthusiasm, can lead to the next rung quite quickly.

So, let's say you want to become an editor. First, it's a good idea to decide if you want to be a film editor or tape editor. For career decision making, it's important to focus yourself on one or the other. The difference between being a film editor or tape editor is really the distinction of what kind of programming do you want to work on. Film generally means motion pictures, television movies, mini-series, and documentaries. Tape is generally everything else from news editing, sitcoms, dramatic hour TV shows,

magazine formats, sports, soap operas, music videos, and even most television commercials, etc. A lot of television programming may be shot on film, e.g. "Major Dad," "thirtysomething," "Matlock," and a lot of other primetime series, but edited and completed on tape. The main reason for that is that tape is garter, and the post production process for tape can be much less expensive.

Since we're talking television, what are the first steps to becoming an editor for one of these prime time shows? In the post production industry, the first entry-level position for many people is working in the tape vault at a post production house. Although the job may not sound that exciting, it's a great opportunity to learn the inner workings of a large post facility. It teaches you tape format, computer library systems, terminology of tape, and how a post facility operates in general. A lot of technical knowledge is not a pre-requisite. Although having some knowledge of one-inch videotape, such as how to make dubs, etc., is going to get you out of the vault quicker and onto the next rung of the ladder which is very often a videotape operator.

The videotape operator is the person who assists the videotape editor by setting up tapes and handling other operations in the editing room. The tape operator at a broadcast station also records feeds from satellite transmissions, makes dubs of programs, edits in commercials and sta-

tion promos, etc. Training, such as that offered by WTI's **Videotape Operations Course**, is a definite asset in getting a tape operator, dubbing or vault position. It gives you the required knowledge on how to operate 'state of the art' videotape recorders, including digital VTRs, Beta, and 1-inch broadcast VTRs, how to read and calibrate vectorscopes and waveframe monitors, and all the other essential skills to make yourself marketable to a post facility or broadcast station.

The main reason to consider the position of tape operator seriously is that most of those successful on-line editors who are cutting the award winning shows and commercials all started off as tape operators. My partner, Diana Weynand, who before creating Weynand Training International was an on-line editor at ABC in New York as well as the supervising videotape editor of the Barbara Walters Series of Entertainment Specials, remembers her days as a tape operator. "I was thrown into a tape op position without much training. In those days, training was on the job. It turned out to be one of the best work experiences I've ever had. I learned so much about what kept a network going, what was really acceptable by FCC, what the electronic video signal was all about, and what goes on in an edit bay, as well as what support an editor needed. It made me a much better editor in the long run. It was such an invaluable opportunity, and of course prepared me to become an on-line editor, which was my next step up the ladder."

Weynand Training International also offers a series of courses to help tape operators

gain other valuable equipment skills to further prepare them for the move into the editor's chair. Our courses on **Computerized Videotape Editing**, **Grass Valley 200 & 300 Switchers**, **Ampex ADO**, **Grass Valley Kaleidoscope**, **Chyron Character Generator**, and **Quantel Paint Box** will give someone an added professional edge because of his/her contact and hands-on experience with these widely used pieces of equipment. Our classes enable people to learn quickly while getting a strong foundation for the piece of equipment. Participants are much more apt to be ready for an opportunity when it shows up.

"Being ready, being well-trained and being up-to-date on 'state of the art' equipment is what it takes to move up the television and film ladder," continues Diana Weynand. "But on the way up, it can be very difficult to get the kind of advice that will help you advance your career. That's why we don't stop at offering great courses to professional individuals. We go further to make sure every one of our class participants knows that he/she is always welcome to call us for advice or to answer any questions about how to proceed with his/her career." Anyone can call or write WTI for a free brochure of our courses, books, and interactive software tutorials."

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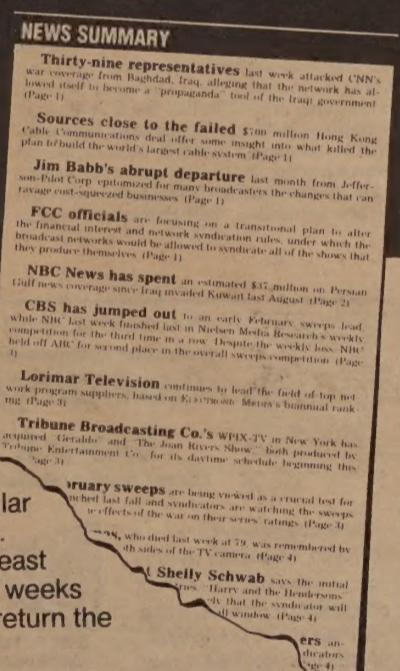
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Media Career Trends in the '90s

By Glenn Gutmacher

I'm not going to talk about how to package a resume tape, what to wear for an interview, or how to make contacts in the industry--although some of the other articles in this guide are excellent sources of information for that. Instead, I want to cover the topic of media jobs from a perspective you may not have heard before--by looking at industry trends. I believe that's the best way to figure out what the best job opportunities are, and where they are.

Opportunities in Cable, New Hybrids

So where are the job opportunities? Cable is certainly still growing. Despite the threat of re-regulation in Congress and the possibility of telephone companies being allowed to offer cable TV, there are more cable systems and programming than ever. Networks such as the Sci-Fi Channel, the Cowboy Channel, and Golden America Network are just a few of the new cable programmers debuting this year. They all need their own staff in production, promotion, sales, and even on-air talent. Regional sports cable networks are also growing.

Cable systems themselves are also adding more staff and managers in customer service, promotion and sales to help retain customers and to take advantage of new advertising opportunities. And they're starting to produce more of their own local programming, creating new production and on-air opportunities.

Fox has become a new major player, too. Its program lineup has created many new jobs at the network. A Fox nightly newscast scheduled to debut later this year will add even more.

The greater number of players is breaking the overall pie into smaller pieces. The result is a trend you're probably already aware of: market segmentation and niche programming. Radio is quite familiar with that concept, with some 50 formats in existence. There are about as many cable networks, and they keep adding new ones. The same is true for radio. New formats are especially evident on the AM dial. Since FM has established itself as the home for music, AM stations must now program a unique non-music format. All-business radio, kids' radio, and all-sports radio are joining news/talk as hot formats for the '90s. Ethnic radio formats such as Hispanic are growing, too. These formats are growing on TV, too.

"Infomercials," those obnoxious late-night and weekend programs that try to sell you things like teeth-whiteners and fruit juicers that cure depression and raise your IQ 30 points in the guise of a legitimate TV show, are also growing. Infomercials made about \$450 million in revenues in 1989 and should gross about \$1 billion over the next two years. It's a great deal for the station or cable network that airs them, too; trade association for the infomercial industry has just been formed which should help increase that number.

Certain kinds of TV programming will become more popular because they're cheaper to produce. Reality based shows are a perfect example: "Rescue 911," "Cops," "Unsolved Mysteries," and "America's Most Wanted" are very inexpensive to make. Though they don't get the highest ratings, what's important is they do well enough for what they cost--the ratio of ratings to cost is high.

So be ready to jump on jobs based on any of these cost-cutting alliances, because it's one of the media trends of the future. You're also more likely to still have the job next year, versus the layoffs happening all around you.

Wireless Cable, DBS, Home Dishes

DBS--Direct Broadcast by Satellite--is also growing. That's how backyard dish owners get programming. Today's one million home dish owners in the

U.S. will soon jump dramatically in number. Last November, K Prime Partners, a consortium of NBC's parent General Electric and seven cable system operator giants, launched "Primestar," a DBS program package that provides several cable signals to a home dish for the same monthly fee as a normal cable bill. K Prime subsidizes the cost of the dish, removing a major financial obstacle to consumers. Two other DBS services are planned for the next few years, so we can expect a greater number of channels to be offered at even lower prices.

Another form of "wireless cable" is called MMDS, multichannel multipoint distribution service. Simply stated, it transports network signals by microwave. Like DBS, it is a cheaper way to distribute a large variety of programming than cable systems do. The FCC has started to give wireless cable the regulatory advantages needed to make it competitive. Since there is a potential 22 million homes here that will never be reached by cable, not to mention the millions of others in apartment buildings and homes who are still holding out against cable TV, you can expect major growth of the wireless cable industry--and jobs--in the coming decade.

There's also DBS for radio. Several companies offer up to 90 channels of audio programming including imported radio stations, uninterrupted music of every imaginable format, and specialty channels such as an all-Capitol Records channel previewing their new releases. DBS audio is sometimes called "cable radio" because these services are often distributed through local cable systems to customers without dishes. Its future looks good.

LPTV, Home Video Growth

Another form of TV expected to grow dramatically in the '90s is low-power television, or LPTV. LPTV stations are popping up in places where major station signals aren't received well or in suburbs where residents feel that their local programming needs aren't being served by the big city stations.

LPTV stations usually feature local high school and college sports, community event coverage, and profiles of local government actions that the bigger area city stations tend to ignore. LPTV stations can also attract the advertising dollars from smaller businesses that the bigger TV stations can't because their rates are too high and they cover too large an area.

LPTV viewership in 1990 was double the year before, according to the Arbitron ratings company. There are about 800 LPTV stations today, representing over 10,000 jobs. But those numbers are expected to rise to 2,000 stations and 30,000 jobs by 1995. LPTV stations need the same types of personnel as larger stations, so the hard-to-find TV production and on-air jobs may well be here.

Home video is also growing. Though the movie studios will continue to produce a large percentage of the programs, there will be opportunities in the '90s for independent TV production companies to produce programs targeted for home videocassette and videodisc, as well as jobs in marketing and sales at the distribution companies.

Technology

But don't just think in terms of stations and job types. There are opportunities to be had by looking at new technologies that relate to broadcasting and cable. You can't be in the media anymore without a basic understanding of computers. Even the simplest radio stations use them now for everything from billing to music library cataloging. Multimedia capabilities at home will soon allow the TV to combine with the computer, allowing for bill-paying, advanced home shopping capabilities, and even finding a job.

Interactive media will be a watchword for the '90s.

It's still on a small scale right now, with leaders such as the Video Jukebox Network using 900 phone lines to take viewer requests to air music videos for a fee. Video Jukebox recently started a second service, JOBNET, which shows job openings on cable TV in the viewers' geographic area. They can call a 900 number for a fee to get more details about particular jobs. But interactive media is still largely experimental, so the field is wide open to entrepreneurs with a media and computer background like yourselves.

The major buzz right now in the broadcasting industry is digital--radio and TV. You know how radio stations sometimes fade when you drive through mountains or between tall city buildings? Or how the signal's sound sometimes isn't clear, especially on AM? Well, welcome to CD-quality radio. In fact, it's so good that a major communications lawyer predicted that AM and FM will disappear within the next 20 years. It's called digital audio broadcasting, or DAB, and it exists, soon to be implemented.

How about TV pictures that are sometimes grainy or with the double-image "ghosting" that can pop up? In 1993, we'll enter the age of digital high-definition television, or HDTV. That's when the FCC will choose a standard for the U.S. By then, new TV sets will be available for consumers. An increasing amount of TV programming is already being filmed in HDTV to take advantage of the change-over when it happens. I've seen HDTV: it's truly like looking out a window with that kind of clarity and three-dimensionality, instead of watching today's grainy, flat image.

Digital broadcasting will bring tremendous job opportunities in program production, equipment manufacturing, special effects enhancement, and countless other areas still unexplored, because of the revolution in program quality that this new technology represents.

Foreign Media

I know just from statistics that the vast majority of you will live and die in the United States without ever going overseas, except perhaps for a brief vacation. And that's fine. As we've discussed, there are opportunities here if you look carefully and work hard. But if you want to significantly increase your chances of succeeding in a media career, learn a foreign language and move to Europe.

Even though we keep hearing in the news about the Japanese buying heavily into American media - Sony taking Columbia and Matsushita acquiring MCA/Universal Studios as two prime examples - and even though TV and film programming is probably the U.S. industry with the highest international trade surplus, the fact is that media have largely matured here. The real growth is in Europe and countries even further east that are finally waking up to the potentials of broadcasting as a revenue-producer and as a way to preserve their cultures against American values, as transmitted through films and TV, media which have greatly affected the way other peoples think.

The reason that things are starting to move in Europe now is the formation of the European Common Market, set for 1992. This will represent the most important shift in economic power since World War II. In effect, the countries of Western Europe are going to become like states in the U.S. as far as business and trade. Regulations and paperwork will be drastically reduced, bank expansion and lowered lending rates will stimulate deal making, and uniform technical standards for video and audio will be introduced. With the barriers to busi-

ness removed, no field will prosper more from the changes than the commercial media industry.

Countries are already passing ground-breaking laws encouraging broadcasting growth, often for the first time. Many countries are only now starting their first private national TV networks and cable TV systems, often funded by American investment.

U.S. telephone companies are buying cable systems in Britain. Media giant Time Warner is developing programming networks for cable TV in Hungary and is building cinemas in the Soviet Union. A Los Angeles company is installing HDTV multiscreen cinemas in China. CNN has moved into 60 countries, including Pakistan, where even the country's top military leaders watch for new they can't get otherwise. HBO has created a Spanish-language version of the network, called "HBO OLE," for Latin America that begins this spring, and TNT already launched its version, "TNT South," this January. MTV has launched "MTV Europe." It's doing so well that they've just agreed to provide a smaller-scale version on Soviet TV - sponsored by major American youth market advertisers.

It's just as good for radio. Britain's broadcasting bill has authorized the creation of hundreds of new stations, with licenses to be auctioned off. Major U.S. radio programming consultants are establishing London offices, and plan to expand into cable music video channels as well. And Radio Moscow is trading its shows for National Public Radio programming. These are just a few examples of the many new international ventures.

So what does all this mean to you? It means a lot of countries that never had commercial media to speak of suddenly will - soon. The job opportunities are as varied, open and exciting as in the U.S. back in the early '70s when FM and cable TV were still relatively small.

But you have two big advantages over the communications students of 20 years ago: First, many more media technologies exist today. You can see which ones were marketed successfully here, determine what media are most likely to succeed overseas, and apply your skills to them. Second, other countries don't have academic communications programs and hands-on college broadcasting to speak of, so there's an acute shortage of trained people over there. That means now is a ripe time to move in a practically take your pick of jobs. Even if you don't know the language, latching onto an American media company with interests abroad is one good way in.

Where to Start

So where's the best place to learn about all these growing media career opportunities? Read the trade publications, every segment of the industry discussed above has its own publication. Then schedule informational interviews with people mentioned in the articles you read who work in the businesses that interest you. Don't be shy: "informational" interviews mean just that; you're picking their brains, trying to learn about opportunities, but there's no pressure because you're not actually asking them for a job. However, you'll get referred to other companies that have positions, or - even better - the person you're talking to may be so impressed by your insightful questions and eagerness to learn about the business that the informational interview will turn into a real one, with a job offer by the end of it!

Mr. Gutmacher is publications director for the National Association of College Broadcasters and editor of College Broadcaster magazine.

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Landover, MD 20785

Disney Channel
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Burbank, CA 91505

ESPN Inc.
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National Christian Network
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Cocoa, FL 32922

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New York, NY 10019

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New York, NY 10019

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New York, NY 10018

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New York, NY 10019

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National Black Network
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10th Fl.
New York, NY 10019

NBC Radio Entertainment
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New York, NY 10019

Satellite Music Network Inc.
12655 N. Central Expy.
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